

GOSSIP OF THE DRAMA FROM MANY POINTS OF VIEW

Unwitting Imitators.

Actors Who Catch Unconsciously the Tricks of Their Instructors—The Demerit of Mimetics.

It is curious what a great influence the mimetic quality has had in shaping the careers of certain actors and actresses in a definite and conspicuous direction. Apparently possessing in the first place merely the faculty for imitation, they have through it ultimately become conscious of a hitherto latent ability to create along serious lines effects of expression which previously had been far beyond their ambition or hope.

It is a matter of common occurrence for an actor or an actress who follows the creator of a certain role to take on some of the peculiarities of the voice and manner of their predecessors, though they are doubtless making every effort to depart as far as possible from the individuality of the actors whom they have succeeded. This is undoubtedly due to the inherent power of imitating quite unconsciously the personal characteristics of another individual—either the person proper or some impersonation. Association frequently produces similar results.

Arctur Mr. Irving.
Take, for example, the actors who have associated with Sir Henry Irving. The instances are innumerable where they have acquired the peculiarity of intonation and distinctive stride of the great English actor in so striking a degree that they have been accused—quite unjustly, often—of imitating him.

This is doubtless an instance of the natural absorption of a weaker from a stronger individuality. The history of the stage has innumerable instances of actors and actresses who, beginning their careers as mere entertainers, with mimicry as the fundamental and most important quality of their ability, have ultimately become conscious of a power to create, as well as imitate.

Nat Goodwin is a curious type of such an experience. Beginning his career in variety, now termed vaudeville, Mr. Goodwin, through the fidelity of his imitations, in the course of time became conscious of his own latent powers, and gradually developed his ability to interpret characters based purely on his own faculty for characterization.

Cecilia Loftus, now leading woman with E. H. Sothern, is another striking example. Through her imitations of famous actresses in certain roles she ultimately discovered her ability to create characters, impressing upon them the charm of her own personality.

Sadie Martinot's Story.
Sadie Martinot relates a number of very interesting experience in her own career which show the peculiar developing effect of this mimetic quality. Her career as an actress probably embraces as wide a range as that of any other actress on the American stage.

She began when little more than a child as a dancer and singer on the variety stage. She subsequently filled a long term of experience in that great school for actors, the famous Boston Museum. She next entered the field of comic opera, creating in this country the role of Nanon in the opera of that name at the New York Casino. Subsequently she enjoyed the distinction of playing a star engagement in German as Bettina in "The Mascot," at the Irving Place Theater, though she was quite unfamiliar with the language in a conversational sense. From comic opera to light comedy was her next step, which was followed by her entrance into the field of strong emotional roles, with which kind of parts she is now associated, and in which line of work she will star the coming season.

"Aida's" Influence.
"I never realized that I had a singing voice suitable for operatic work," said Miss Martinot, "until I happened on one occasion to see the opera of 'Aida.' The music and the characters made an extraordinary impression on me, and I quite unconsciously discovered that I could imitate the singing of almost every important character in the opera."

"I realized that it would be quite a physical impossibility for me to sing any of these roles in a performance, but it proved to me, however, that I had a singing voice, and I immediately began the study of music seriously in order to enter the field of comic opera—comic opera in those days being quite a different affair from the productions of today which are styled in that manner."

A New Tree of Knowledge.
"A still more curious experience was my engagement with the Henry Miller company in San Francisco a few years ago. I was engaged to play the strong and more serious roles in a repertoire that was changed from week to week. I had not had much experience in this kind of work, but I thought I was qualified to make the venture."

"The serious character of my task did not appeal to me thoroughly until the production of 'The Tree of Knowledge' was announced, and in which I was to play the part of the adventures. The company included E. J. Morgan, who had an especially good opportunity to show his fine quality as an actor in this play. I played the opposite part to him."

Discouraged and Revived.
"You will doubtless recall that the adventures has a tremendously strong scene in the fourth act. During the rehearsals I discovered that it was quite an impossibility for me to get the desired effect. Mr. Morgan, who was in the east of the play during its original run in New York, was very kind and generous in his suggestions, but the task seemed impossible to me. I was absolutely discouraged and became so ill that I had to call in a physician. I wanted to resign from the company and go back to New York, but he dissuaded me. He knew that my illness was mental rather than physical, and advised me

that the best thing for me to do was to go on with my work.
"With heavy heart I went to rehearsals again. During one of the intervals when I was absent from the stage I asked my maid to hear me speak my lines. I repeated them as I walked up and down the dressing room. Quite in a spirit of fun, as well as with a sense of weariness, I began to imitate Mr. Morgan in voice. Suddenly a new light dawned upon me. I had caught the trick—the task no longer alarmed me, and subsequently I had the gratification of knowing that I scored one of the biggest hits of my life. My success suggested that this was now my proper field of labor, and since then I have only played strong emotional roles."

At the Theaters.

Academy—"The Great White Diamond."

"The Great White Diamond," with new scenic mounting, will be the bill at the Academy this week. The play has been accorded laudatory notices wherever seen for the past three years, being hailed as a clean, wholesome and intensely interesting drama. "The Great White Diamond" has been a money-maker since the night of its first production three years ago.

Not only has Walter Fessler, the author-manager, originated mechanical effects, but he has introduced a character that is new to the stage. This character, "Nyctalos," is in the order of Svengali and Jekyll-Hyde, and is a weird creation. The play bristles with excitement, and there is a love story which starts from the diamond fields of South Africa and ends in the Sierra Nevada Mountains of the Far West. The comedy is highly entertaining.

Lyceum—"Watson's Orientals."

Watson's Orientals will be the offering at the Lyceum for the week commencing Monday matinee, August 17. The company is headed by Marie Whitney Howe. "A Bogus King" is the title of the opening part, and "Krausmeyer's Alley" brings the performance to a close. In the vaudeville bill are the following acts: Morgan and Phillips, German comedians; Gracie and Reynolds, Irish jesters; Lew Watson, parody singer; The Holbrooks' musical act; Etta Victorian, contortionist; Marie Whitney Howe, vocalist; Abbas Ben Omar, and his troupe of Arabs. There are over thirty-two people in the cast.

Opening of the Lafayette.

At the Lafayette Opera House on August 24, local theatergoers will have an opportunity to view Kirke La Shelle and M. B. Raymond's production of Augustus Thomas' charming comedy drama "Arizona."

In the short time which "Arizona" has been before the public, it has played in more cities in the Union than any other play now upon the American stage. The author, Augustus Thomas, has given to the stage many successful pieces, but he has admitted himself that "Arizona" is the proudest effort of his career.

"Arizona" is a story of American life embodying the characteristics of a class of people never before introduced



FLORENCE HUNTLEY, At the Academy.

to the American public. It abounds in thrilling situations, not of the melodramatic type, but of the kind which holds the audience spellbound. The heart interest in "Arizona" is of the highest order, dealing, as it does, with the love of a stern soldier for his wife, who is at least twenty years younger than he. Her soldier husband is jealous to an alarming degree, thereby furnishing for the author an excusable chance for the plot of the play.

The characters introduced are all well known to the public, consisting, as they do, of Canby, the ranchman, who has made a success in the beautiful Aravapo Valley, near which is situated the fort which his son-in-law commands. His two beautiful daughters, his wife, a Chinaman, a Mexican, vaquero, cowboys, ranchmen, etc., constitute this part of the play; while the colonel of the United States cavalry and his captain, lieutenant and other officers and cavaliers make up the rest of the play.

Messrs. La Shelle and Raymond have given to this production the closest attention possible, and have engaged for members of the cast people of high standing in their profession who are especially adapted to the characters they assume. The scenic investiture is an almost perfect reproduction of the actual scenes taken from sketches made on the spot by Frederic Remington.

Changes in Staff at Chase's.

Before going to the coast of Maine Mr. Chase is expected here for a few days to approve the changes in progress at Chase's Theater. Despite the misunderstanding which Chase's chief artist and



VIRGINIA HARNED, Who Is to Present a New Play by E. H. Sothern.

stage manager, George Thompson, has had with the Building Inspector's office, the improvements and alterations of the building will be completed in ample time for the opening, scheduled for September 14.

The box office this year will be presided over by W. C. Reeve, as treasurer, who has been transferred here from a similar position at Chase's at Baltimore. Mr. Reeve has been associated with Mr. Chase since the latter has been identified with theatricals and is remembered as the first treasurer of Chase's in this city, where he remained until the Baltimore theater was acquired. Mr. Reeve has a host of friends here.

George Thompson, who has been the house scenic artist, has had his sphere of duty extended to cover the general direction of the entire stage. W. F. Thomas will be his assistant, in immediate supervision of the stage force.

Another promotion stated is that of John Henley, who will be made assistant stage manager. Abbott Jones, the former chief usher, has become superintendent of the house, the position so long held by Downs C. Woodward, who was succeeded during the balance of last season by Mr. Leonhart.

Virginia Harned's New Play.

Will Be the First to Favor Washington With a Premiere.

Present indications are that the Columbia will be opened September 2, after a complete renovation. New furnishings and new decorations are expected to transform the interior of the building.

The opening offering will probably be a new play by E. H. Sothern, which he has written for his wife, Virginia Harned. The work is said to be morally the antithesis of "Iris." Mr. Sothern has lately earned a reputation as a poet. His predilection for such works as "The Sunbeam Bell" is well known. It is a fair surmise, then, that this work will be at once literary, poetical, and mystic.

If the enterprise proves successful here it will be continued to New York. Miss Harned's plans provide, however, that she shall give up most of her season to "Iris."

Will Page a Manager.

To Conduct the Tour of Jessie Millward in "A Clean Slate."

Will A. Page, formerly of this city, and now a member of the business staff of Charles B. Dillingham's theatrical enterprises in New York, has been specially engaged by Manager Nathaniel Roth as business manager of Mr. and Mrs. Edwin Milton Royle in "My Wife's Husbands," which will soon be produced at the Madison Square Theater in New York.

As soon as the regular season opens in September Mr. Page will return to the Dillingham staff, and will go on tour first with Jessie Millward, the English actress, who will appear in "A Clean Slate," by R. C. Carton.

Miss Call's Success.

A Washington Girl Scores a Triumph in Bruges.

Advices from Bruges, Belgium, tell of the triumphant debut in grand opera at Bruges of Lucy Call, daughter of former Senator Call of Florida, a young woman who was born in this city and lived here for nearly all her life previous to her father's retirement from the Senate in 1895. Miss Call was noted from girlhood for her fine voice, and after her father's retirement she went to New York, where she studied for several years. She then went to Europe and became a pupil of the American composer, Legrand Howland, whose new opera, "Sarrana," has created such a furore on the Continent.

On the occasion of the second performance of the opera, on July 30, the "Ostend Carrillon" said:

"The opera 'Sarrana,' which had such a great success on the occasion of its first production two weeks ago, has just been repeated at a charity fete at the initiative of the Belgian committee."

"Miss Call has renewed her success in the double role of queen and dancer. It is a tour de force to play such opposite roles so well. Her voice has an incomparable freshness and exquisite purity, with notes high and crystalline."

One feels also, behind the beautiful instrument, the serious technique of the artist, who knows her art to the very bottom. Her attitudes are of a grace and of a distinction perfect. Her enunciation is intelligent and her feeling profound. Brave, mademoiselle."

The opera "Sarrana" is new in theme and vigorous in detail. It concerns an Indian Rajah who lets his son die and his subjects rebel rather than give up a dancer with whom he is enamored. He holds a court of love in her honor, and arranges to flee his kingdom with her while the rest are engaged in the sports, leaving all for her. But his queen suspects, surprises him and his paramour, and finally kills him with her own hand, only to fall herself a victim to the mob which breaks in, pillages, and finally sets fire to the palace.

A New Marshal Ney.

London Has a Strange Vision of a Familiar Character.

"The testimonial matinee to Sydney Alport at Wyndham's Theater was made the occasion for the production of a new one-act piece called 'Marshal Ney,' says the 'London News.'"

"The story of the little play—which was not very coherent—was concerned with the execution of Napoleon's great general in 1815 by the restored Bourbon monarchy (who were incidentally bound to retain the 'Marsellaise' as the official music). We cannot remember ever having seen a dramatic work in which such immediate demands were made upon the sympathies of the audience."

"The curtain had scarcely been up a minute, and a serio-comic sergeant of the guard (who, although he wore a sergeant's uniform, otherwise did duty as a private soldier) had scarcely had time to rattle through a hurried piece of exposition before we were plunged headlong into fearful farcical scenes between the condemned marshal (in whom the audience had been given no time to become interested) and the sergeant (whose selection as his friend and confidant was never very thoroughly explained)."

"The marshal afterward lay down on the couch of his lonely cell and had a nightmare, or rather a succession of nightmares. These consisted of a series of distorted representations of the battles in which he had taken part, and included a vision of Napoleon on a white charger with elongated forelegs, which was a remarkable example of the scene painter's art. The effect of these pictures on the sleeping general was to make him mutter military commands in very vilely pronounced French, after which he arose and faced the rifles with a proud heart."

The American Invasion.

London at Last Begins to Feel Its Existence.

What seems like the beginning of a long-threatened invasion of the English theater by American authors has just, in a very quiet way, had its beginning, says the "London Mail."

"In 'Dahomey,' at the Shaftesbury, and 'Glittering Gloria,' at Wyndham's, are both of them American products. It is true that neither of them is—nor is meant to be—taken seriously, but later in the season several not unwelcome opportunities will be provided in London of seeing plays written by Americans that have scored artistic successes in the country of their authors. Chief among these, perhaps, may be placed 'The Darling of the Gods,' a Japanese tragic story by David Belasco and John Luther Long, that Mr. Tree will stage at His Majesty's. From what is said by those who have seen it, no production has ever provided such a sequence of picturesque and impressive scenes as this one does."

Another Belasco drama that will get a London production is 'Du Barry,' a historical play with a harrowing story carried through scenes of passion to the guillotine. In this play, with which she has made the triumph of her life, Mrs. Leslie Carter will once more invade London."

Clyde Fitch's comedy, 'The Climbers'—the title being a reference to the struggle of its chief characters to obtain social advancement—will also be produced here; and 'Pretty Peggy,' a costume play, with Peg Woffington the leading character, will figure among the American novelties. In this piece Miss Grace George (an

American actress) and Robert Loraine (an English actor) shared high honors last season at New York, and Frank Curzon hopes to have both of them in the cast of the London production. To 'Dolly Varden,' at the Avenue, reference has already been made. 'Mme. Sherry,' an Americanized version of a German musical comedy, and 'The Billionaire,' may be included among the light brigade that will come from the other side.

Curious Old Accounts.

Odd Entries in Records of Old Covent Garden Theater.

"Among the many unexploited theatrical treasures lying neglected on the shelves of the British Museum," according to the "London Stage," is a series of prosaic-looking account books, which should have a large measure of interest not only for the comparatively small body of stage antiquaries, but for that larger community, whose name is legion, which comprises everybody who has engaged in that fascinating but perilous occupation of running a theater. These books present the official record of the receipts and disbursements at Covent Garden from September, 1735, intermittently down to the year 1767.

"Although it would be futile to enter upon any comparison between times past and present—between that accretion of boroughs, with its municipality of theaters, now called London, and the genuine, homogeneous city of the mid-eighteenth century, with its three or four places of amusement—the facts and figures set forth in these venerable tomes are not the less instructive and interesting."

"As typical of an average house in those early days, the opening entry, on Friday, September 12, 1735, when 'Hamlet' was played, is of interest. The receipts were £55 12s., and the expenses £16 16s. The orchestra cost £3 11s 10d., and the lighting of the house (by candles), £3. Three advertisements of a play had been published at a cost of 10s. 6d. The two soldiers who attended theater as guards, and who generally stood one on each side of the proscenium during the performance, cost the management 14s."

"There were, indeed, many curious items of expenditure that have no parallel now. Thus, when on Friday, January 2, 1746-7, the Prince and Princess of Wales attended the performance of 'Jane Shore,' Manager Rich had, by prescription, to tip the various funkies who came in the retinue of the royal party to the tune of some 10 guineas."

"It would appear, too, that as the years rolled on the expenditure increased. By 1749 the nightly expenses had gone up to some £46. Many interesting entries occur at this period. The cost of having a play copied out into parts was then 15s. A painter's bill for the scenery in a pantomime came to £21. A blue and silver brocade 'suit of cloth' for Miss Bellamy in 'Juliet' cost 15 guineas, and a Mr. Shudal was paid £5 2s. 'for making a bishop's robe for Mr. Quin in 'Lady Jane Grey.'"

"By 1757 the cost of lighting had increased from the nightly £3 of a score of years previously to the stiffer sum of £4 17s. 6d. But it should be remembered that besides the old quantity of candles, a number of oil lamps were then pressed into service. A good deal of elaborate scenery was utilized in the clever pantomimes which Rich so frequently produced, and the nightly charges for scene men sounds modest at £2 10s. The orchestra then consisted of twenty-two members, whose combined salaries came to £5 3s. 4d. per performance. As for the scene painters, it was a question of 'catch as catch can.'"

"On the occasion of Mrs. Cibber's benefit on July 6, 1758, the receipts were £105 6s. 6d., the expenses £39 9s. 4d., and the net profit to the actress £65 17s. 2d. About £140 was then looked upon as an extra good house."

"One of the most curious items in the old Covent Garden account books is that which deals with the insurance of the theater. It comes by way of refreshing contrast to the exorbitant rates now charged on theatrical property. The modern manager will be inclined to hold his breath when he learns that in 1766 a single year's insurance of Covent Garden for £4,000, effected at the Royal Exchange, only cost the modest sum of £8! This rate is very little more than a modern company would charge to insure furniture in a private house."

"In these go-ahead days, when managers are chased by enterprising journalists for early information, it is amusing to learn that on November 8, 1766, the Covent Garden exchequer was lightened of the sum of 6s. by way of payment for the publication in a newspaper of a puff preliminary to the impending revival of the pantomime of 'Dr. Faustus.'"

Cut From Worn Cloth.

William Archer Finds Little That Is New in 'Glittering Gloria.'

"Though the author of 'Glittering Gloria,' Mr. Hugh Morton, is understood to be an American, and though he, no doubt, invented his own plot—that is to say, arranged the incidents in the order in which they stand—yet the play is a French farce, of the modern acrobatic school, quite as clearly as if it had been signed Gandillot or Feydeau," says William Archer in the "World."

"All its elements have done duty over and over again. The newly married husband paying off an exacting mistress with a diamond necklace, and pursued by his jealous wife; the Texan millionaire (in France he is generally Brazilian) bristling with 'guns,' and forcing everyone, by the mere terror of his presence, to hide in Saratoga trunks and other inconceivable places; the mild and middle-aged country notary who comes to Paris—I mean to London—for a frolic, and finds himself involved in the most astounding ventures; the bulldog who is as quiet as a lamb until he sees a man with a red necktie, when he tears his clothes to tatters; even the railway clerk who wants to write a letter to his sweetheart, and is furious throughout a whole

act at the continual interruptions which beset him—all these 'mirth-provoking' fragments, either in these identical forms or in others unmistakably akin to them, are simply the stock in trade of the degenerate French vaudeville of the past twenty years."

"I call it degenerate because the violence of the effects aimed at and the mechanical means adopted for their attainment seems to indicate the exhaustion of the species. Playwrights resort to the most desperate devices in the hope of producing something new, and the more extravagant their inventions the more hackneyed they appear. The modern vaudeville is to its predecessor of the days of Labiche as a puffing, snorting, lumbering traction engine to a light and graceful race horse. In order to excuse himself for laughing at these enormous buffooneries the excellent Sarcey used to profess to find a 'just observation' or 'a corner of truth' in them. In their English translations and imitations that corner is certainly rubbed off."

"At the same time 'Glittering Gloria' is not a bad play of its class, and may very well serve its purpose of attracting the holiday public to Wyndham's Theater. The fortunes of the first act were rather compromised on the first night by the fact that John C. Dixon, who played the most tediously conventional part in the play—that of the explosive Texan—was apparently suffering from an extinction of voice, which rendered the extravagance of his method doubly trying. But in the latter acts there were rather less of Colonel Pasquale Gallagher, and the piling up of one extravagant situation upon another became at some points irresistibly funny."

"The stage management was characterized by that relentless American 'snap' which keeps the stage in one perpetual pantomimic scramble. Though rather exhausting to the nerves, it is doubtless the best method of carrying off the absurdities of such a production."

High Life and the Stage.

The Marquis of Anglesey Figures in Strange Developments.

The action brought against the Marquis of Anglesey by W. T. McClellan, a theatrical manager and dramatic author, was productive of amusement in the lord chief justice's court when the case was concluded.

The plaintiff claimed damages from the marquis for "entailing away" the two principal members of his "Music Hall Girl" company, thus breaking up an agreement in respect of certain plays which Mr. McClellan said he contracted to write.

The marquis of Anglesey was called, and said he had a theater at Anglesey Castle for private theatricals. He did not engage the plaintiff for a spring season, and never intended to induce the two members of the "Music Hall Girl" company to break their contract.

The marquis was cross-examined by Lord Coleridge with regard to the adaptation of "The Second Mrs. Tanqueray," which was to be called "Captain Rutland."

"Do you remember suggesting that the



SETH C. HALSEY, At the Academy.

play should be converted, Mrs. Tanqueray becoming a gentleman, the son a daughter, and the daughter a son?" was asked.

"Well, that would be only natural." "You would have a drinking party which would bring out the qualities of a good actor?"

"I am not an actor. I only act for my own amusement."

Lord Anglesey said his housekeeper had "walked on" in plays at the castle. In a tableau she had appeared as Juliet in his Romeo.

The jury found that there was no contract for a spring season, but awarded the plaintiff £50 for work done.

Lord Anglesey having paid £100 into court, judgment was entered for him with costs, and it was ordered that the £100 be paid out to him.

From the Press Agent.

Louis James and Frederick Warde.

Rehearsals for "Alexander the Great," in which Louis James and Frederick Warde are to appear during the coming season, started Monday last at Wagon-hall & Kemper's studio, at Orange, N. J. The new play will be seen first in the West and on the Pacific coast, and later in the season will be presented for long engagements in Chicago, New York, and other Eastern cities.

Julia Marlowe in Modern Gowns.

Julia Marlowe in modern gowns will be an attractive stage figure of the coming season. Her new play, "Fools of Nature," by H. V. Esmond, calls for the

first appearance of her career in the garb of today. The evolution from the classic robes of "Parthenia" has been gradual, excepting perhaps when she skipped from the gowns of Mary Tudor in "When Knighthood Was in Flower" to Charlotte Durand in "The Cavalier." In the Esmond play Miss Marlowe appears as an English society woman.

Fly Over the Audience.

Klaw & Erlanger have brought from Berlin, Germany, four remarkable experts, who will have charge of the advance preparations for the Grigolatis flying ballet to appear in their production of the Drury Lane spectacle, "Mr. Blue Beard." The sensation of this feature is the flight of the premiere from the footlights over the heads of the audience to the upper balcony and return, scattering natural flowers. Very careful and painstaking preparations are necessary for this act, requiring at least two weeks' time in advance of the coming of the company. This feat was the talk of New York last season.

Washington Actor at the Academy.

Seth C. Halsey who plays the leading male role in this week's bill at the Academy, "The Great White Diamond," is a Washington boy and a nephew of Senator John Daniel. Mr. Halsey last season was with Robert Hilliard, and Mr. Fessler engaged him especially for "The Great White Diamond."

Bellevue to Sail August 29.

Kyrie Bellevue sails for the United States on the Etruria, August 29. "The Amateur Crackman," the new play in which he is to appear next season, will have its initial presentation at the Garrick Theater, Philadelphia, September 21. Clara Blandick, whose signal triumph as Gloriana Quyle in the big production of "The Christian," now playing at the Academy of Music, New York city, is to be Mr. Bellevue's leading woman the coming season.

Rehan-Skinner Tour.

Ada Rehan and Otis Skinner will return from Europe about the middle of September, prepared to enter immediately upon rehearsals, for which everything will then be in readiness. They will open in "The Taming of the Shrew" at Trenton, October 19, from where they will go to Norfolk and Richmond. The supporting company will be one of unusual strength, and the productions will be those of the late Augustin Daly, which are now Miss Rehan's property.

Maxine Elliott a Star.

"Maxine Elliott will have Her Own Way at Garrick's Theater September 28." This is Manager Dillingham's style of announcing on the dead walls of New York Miss Elliott's first appearance as a star.

Ante-Season in New York.

"Rialto" Rife With Rumors of Remarkable Rivals.

Another theatrical season is near at hand, with no end of novelties promised for the nearly fall. "The Great White Alley," known to thespians as the "Rialto," is thronged by hundreds of leading men, comedians, leading ladies, soubrettes, and chorus girls. The earliest novelties are "Vivian's Pappas," a farce which will be made known next Monday at the Garrick Theater; and "A Son of Rest," a musical comedy announced for production on the same date at the Fourteenth Street Theater. In the latter Nat. M. Willis, well known in vaudeville, will be the star. The Academy of Music is already open, with "The Christian" as the attraction. This revival will be followed by the Bostonians in "Robin Hood," and later by Charles Warner in "Drink."

On October 19 Charles Frohman presents at this house "The Best of Friends," a Drury Lane melodrama, with a strong cast, headed by Ames Booth, who returns to the stage after an absence of several years. David Belasco opens his theater about September 15 with "The Darling of the Gods." Mrs. Leslie Carter follows for a brief engagement, after which Mr. Belasco will produce a new play of which he is the author. The Bijou Theater starts the season September 3 with comedian William Collier in a piece entitled "Personal."

A Varied Assortment.

In January Henry B. Harris "presents" Alice Fischer at this theater in a comedy called "Susan's Surrender." At the Broadway Theater John C. Fisher is making extensive preparations for a sumptuous production of "The Princess of Kensington," a musical affair on the order of "Florodora." He promises an unusually elaborate production in the way of scenery and costumes.

In October Henry Irving comes to this house in Sardou's "Dante." Mr. Irving is to be followed by Fritz Scheff in a new comic opera by Victor Herbert. In January Mr. Fisher promises "The Medal and the Maid," an English extravaganza, which is expected to have an extended run.

At the Criterion the program includes Charles Hawtrey as the opening attraction. He will be seen in "The Man From Blankley's," followed by Virginia Harned in Haddon Chaney's play, "The Golden Silence." In January the patrons of this theater will see Julia Marlowe in "Fools of Nature." Julia's Theater opens September 1 with "Three Little Maids," an English musical comedy. This is expected to run until January when Klaw & Erlanger produce on an elaborate scale "A Japanese Nightingale," which is likely to excel in sumptuousness of scenery and costumes Belasco's "Darling of the Gods."

Mr. Drew's New Play.

John Drew in a new play, "Captain Dieppe," starts the season at the Empire Theater. He will be followed by Maude Adams. In January the stock company returns for the remainder of the season.

Charles Frohman has decided to produce "Ulysses" at the Garden Theater in January, with Rose Coghlan in an